Coulon's Hand Book of Dancing

COULON'S
HAND-BOOK;

CONTAINING

ALL THE LAST

NEW AND FASHIONABLE

DANCES,

AND ALSO SOME IMPORTANT REMARKS ON

DANCING & DEPORTMENT.

Dedicated to his Pupils,

BY

COULON,

Ex-Maître de Danse to the Royal Family of Holland, and his Serene Highness the Duke of Saxe Weimer.

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PREFACE.

The new edition of this work is the result of careful study on the part of the author, particularly with regard to the important subject of DEPORTMENT, a point so essential in order that properly graduated exercises be provided for the young,—fitted not only to promote health, but to give grace and elegance to their movements and perfect their entire deportment.

The book is full of new and valuable observations on the position of the body and the importance of judicious practice; and includes the description of many new exercises.

It may not be without interest to our readers to give a short sketch of the life of Coulon.

His father, Jean François Coulon, was the greatest and most celebrated professor of dancing known in France. His academy for the stage was the *Pepinière* (the nursery) for the most eminent artistes through Europe, and we require only to associate his name with that of Dupor, Gosselin, and the family of Taglioni (as their master), to prove the superiority of his instruction. His academy for the drawing-room was also held in high reputation. It was the resort no less of strangers of distinction than of professors visiting Paris for the purpose of benefitting by the talent of this great master.

Jean François, the father, died in the year 1836, leaving two sons. The elder of these, Antoine Louis, fell a victim to the cholera in Paris, September 3, 1849. He was one of the first opera dancers in France and England, and for many years prior to his decease he filled, conjointly with Messrs. Laporte and Lumley, the important office of

manager of the dancing at Her Majesty's Theatre.

The second son, Eugene, (the author of the subjoined work,) is well-known in England by his introduction of the Polka in April, 1844; of the Mazourka in December, 1844; and of the Redowa, in January, 1846. He was originally intended for the stage, but ill health obliged him, though reluctantly, to relinquish this higher and more interesting branch of his art, for the less arduous but perhaps not less useful one, of practical private teacher. Upon this new career he entered in 1830; shortly after which, an advantageous opening was made for him at the Hague as professor to the royal family of the Prince of Orange. Here he remained for nearly seven years, until the more advanced age of his pupils, the young princes and princesses, rendering his services as their instructor no longer requisite, he was persuaded by his brother, who was at that

time residing in London, to join him there, that he might the more effectually assist towards establishing him permanently in a position which his talents and the superior training he had received so eminently qualified him to fill. It was not long before Eugene Coulon had obtained a firm footing in our great Metropolis. His judicious introduction of the Polka, and the energy with which he brought forward and maintained the Valse à Deux Temps, and the *Santeuse* (which is called in England the *Valse à Trois Temps*) have contributed to raise his fame to the elevated point at which it now stands.

COULON'S

HAND-BOOK.

THE POLKA.

"WHAT can be said about the Polka that has not already been said?" will be the probable exclamation of many under whose eyes this little Guide may fall. We reply, very little indeed if it were intended to retrace the origin and to relate the history down to the present day, of that dance now so generally practised in different countries of the globe. Whether the Polka be German or Hungarian by birth, is a question frequently discussed by writers on the subject. It has, in fact, during the last few

years, been so completely re-modelled in France that it may almost be said to have taken its rise there. All the violent gestures that characterised it, on its first appearance in France and England, have been abolished; the promenade by hand, and changing arms, the heel and toe, or double step, all these, which are very suitable perhaps for a national dance, or to express the rude mirth of the peasantry, have been substituted by a movement more in accordance with the rules of good taste, and more congenial to the quiet refinement of a ball-room. What this movement really is, and what are the rules for acquiring it, form part of the object which the author of this little volume has in view.

RULES FOR THE POLKA.

The gentleman has to hold his partner as in the Waltz (see the position of the

Waltz, page 56). There is no rule respecting the direction in which the Polka should be performed. This is left to the option of the individual to decide. It may be danced to the right or to the left in turning, and backwards or forwards, likewise in turning; or in cases where there is not sufficient space to proceed, the Polka step and position may be preserved in making a kind of *balancé* or set. It is the part of the gentleman to guide the lady, and a good dancer is easily discerned by the skill which he shews in regulating his step and guiding his partner, so as to avoid other couples. In a room where four inferior couples would be limited for space, twenty good couples would dance with great ease.

THE POLKA STEP.

There are only three steps in the Polka,

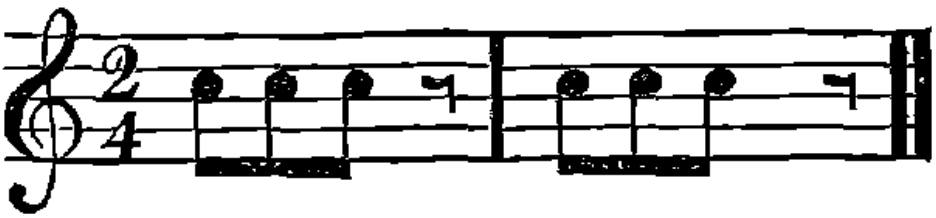
which are all jumped, and occupy one bar of music, the fourth interval being only a repose to give time to prepare for the next foot.

To begin, the foot is raised a little behind, the gentleman using his left, the lady her right foot. The gentleman then, for the first step, springs lightly on the right foot, and almost simultaneously slides the left foot to the side, finishing on both feet, with the knees bent. For the second step he makes a *jetté* with the right foot, which brings the left foot extended to the left, and raised a little from the ground; for the third step he makes a *jetté* before with the left foot, and finishes with the right foot up, a little behind. Then, without stopping, he bends on the left foot, in order to employ the fourth interval of the bar, and proceeds in the same

manner with the right foot. The lady does the same, only, as I have mentioned, beginning with her right foot.

This description of the Polka step may be danced either to the right or to the left. But when it is desired to go forward or backward, as well as in turning, it must be observed that the first step is taken backwards or forwards in the direction that is required.

The musical rhythm of the Polka may be explained thus:



THE NEW COTILLON.*

The Cotillon is a dance that was known upwards of fifty years ago. It was danced by eight persons, like the French Quadrille, which, perhaps, owes its derivation to it. The new Cotillon was introduced in Germany and Russia some years ago, but it bears no resemblance whatever to the old or original Cotillon. It is danced in Germany with the Waltz step, and recently in Russia it has been introduced with the Mazurka step. But since the appearance of the Polka, the Polka Cotillon has eclipsed all former ones. I do not say in great balls of ceremony, *faute de s'entendre* (as I shall explain), but there is not a *soirée d'intimes*, where it is not adopted in preference to any other.

As the Polka Cotillon, therefore, is so

* Introduced into London by Coulon in the year 1844, (note of the publisher.)

much the mode, some remarks will be here given that will be found both necessary and useful.

RULES FOR THE COTILLON.*

The Cotillon may be danced with the step of either the Waltz, the Polka, the Mazurka, the Valse à Deux Temps, or the Valse á Trois Temps, by an unlimited number of persons. When possible, chairs should be placed for the dancers round the room.

Each gentleman places his partner on his right hand. There is no rule that any particular figure shall be danced, nor is it intended that the figures here explained shall be danced in rotation. The selection is left to the determination of the leading couple who commence the figure, which the other couples repeat in succession. In large parties of twenty-four or thirty

* Explanation of the signs:—Gentleman ● Lady ○ Give hands..... Figures——·····

couples, it is customary for two or more couples to perform the same figure at the same time, otherwise, the Cotillon might be tedious by its length.

To preserve the regularity of the dance the same seat or place should be maintained by each individual throughout.

It must be well understood that in selecting partners for the figures hereafter explained, no previous introduction between the parties is requisite.* It is only necessary to present the hand to the lady or gentleman who is chosen to make up the figure, for them to rise immediately.

One great interest of these figures is, that their constant variety enables each gentleman to dance with almost every lady.

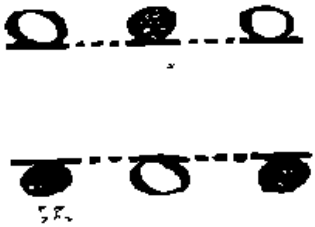
The first couple start with the Polka or

* See Remarks on Introductions (page 86)

Valse, and they are immediately followed by all the other couples. After one round the places are resumed, and what may be called the first figure is begun.

FIRST FIGURE.

The leader selects two ladies, and his partner selects two gentlemen thus :



They advance, and each gentleman takes the lady opposite to him, and dances once or twice round the room with her, after which they return to their places. The next couple do after the same manner, and if, as I observed before, the Cotillon be a large one, two or more couples begin at the same time.

THE PYRAMID.

The first three couples begin with the Polka or Waltz round the room. The three ladies choose three other ladies, and the six ladies place themselves thus:

The three gentlemen then select three other gentlemen and holding each others hands pass in *zigzag* form between the ladies; when on a signal given by the leader, each gentleman takes one of the ladies standing, and dances the Polka with her. When they have resumed their seats the other three couples repeat the same figure, and so on till all the couples have danced it.

THE TWO FLOWERS.

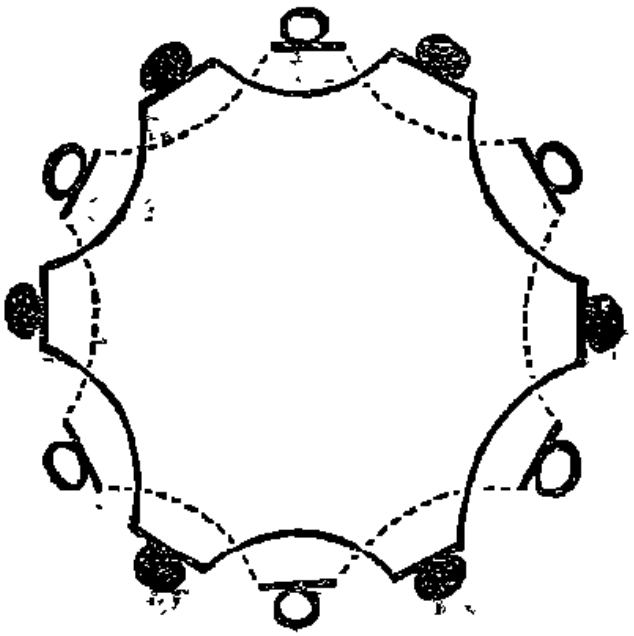
The leader takes two ladies and asks them each to name a flower. He then presents them to one of the gentlemen desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented with the lady, the name of whose flower he guessed, he dances with her, and the leader dances with the other lady round the room. The other couples perform the same figure in their turn.

THE GREAT ROUND AND PASS UNDER.

The first three couples dance one or two rounds of the Polka or Waltz, after which each lady selects a gentleman from among those seated, and each gentleman selects in like manner a lady. The six

couples dance a round or two, after which they form a circle holding hands.

They twice advance and retire, the second time the gentlemen take each other's hands in a circle, the ladies likewise holding hands below the gentlemen's thus:



They dance in a circle once round to the left, when the leader breaks the circle, and falling backwards, they form a line, still holding hands.

The gentlemen then raise their arms for the ladies to pass under, which they do, and advance followed by the gentlemen to the end of the room, when the ladies turn half round and dance the Polka with the gentlemen facing them. When these couples have resumed their places the other three couples repeat the same figure, and so on for the rest.

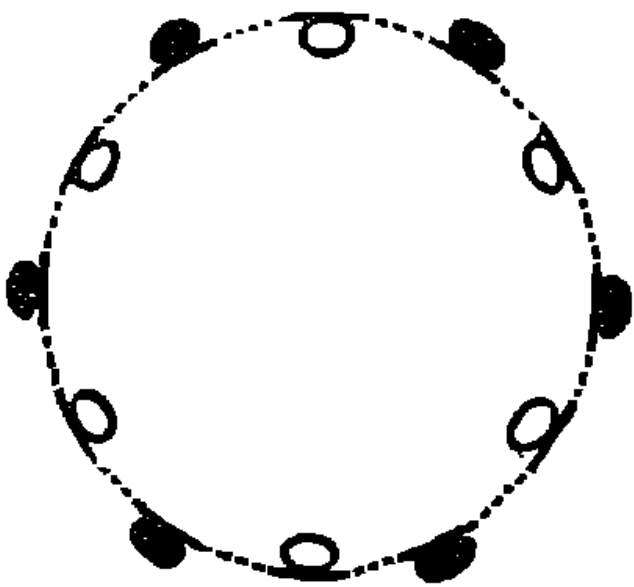
THE CUSHION.

The first lady presents a cushion to a gentleman, on which he is to kneel. If she wishes to dance with him, she allows him to kneel, but if not she takes it away quickly and presents it to another, and so on, until she selects one with whom she

dances, leaving the cushion meanwhile on the floor for the lady who follows her.

THE ROUND.

The first three couples begin with the Polka or Valse. After two or three rounds each gentleman takes another gentleman, and each lady takes another lady. The ladies place themselves back to back in a circle, and the gentlemen face them, joining hands to form a larger circle thus:



So placed, they advance and retire twice,

making the round larger and smaller, after which, each gentleman dances the Polka with the lady on his right hand, and so on for the other couples.

THE BASKET, RING & FLOWER.

The first couple waltz round the room, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding it in his hand, the one who has the ring may choose a lady to dance with him, and the one who has the flower is to dance with the lady who presented it to him, thus:

When they have danced several times round the room, they resume their seats, and the next couples continue.

THE TWO LINES OF SIX.

The first couple lead off with the Polka, The gentleman then chooses five other gentlemen, and the lady five other ladies, who all place themselves facing and holding hands. The gentlemen then advance with the Polka during four bars, and retire during four bars, after which the

ladies advance four bars, turn half round and go forward followed by the gentlemen. They turn half round again, and each lady dances with the gentleman who is behind her. When they have resumed their places the next couples begin.

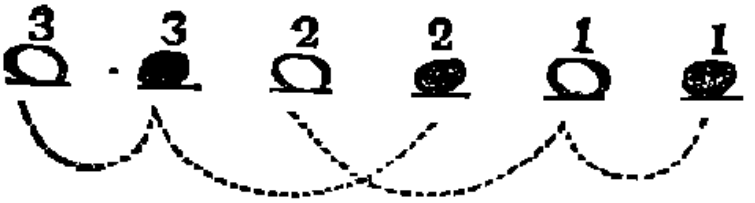
THE COQUETTE.

The first couple dance a few rounds of the Polka or Valse, after which the gentleman leads his lady to a chair placed in the centre of the room, and presents a gentleman to her to dance with. If she declines him, he has to stand behind her chair thus:

And she is presented with another by her partner until she accepts one with whom she dances several rounds. The rejected partners return to their seats. And so on for the next couples.

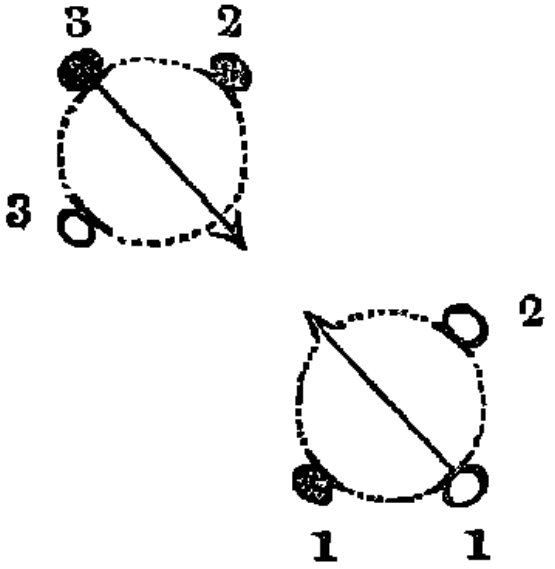
LA GRACIEUSE.

The leader gives his right hand to his partner, who gives her right hand to the lady next to her. The third lady gives her left hand to the gentleman on her left, and he gives his left hand to the gentleman on his left thus:



They then form two circles at each end of the room and dance round with either the Polka or Valse. The lady No. 1, and the gentleman No. 3, pass under the arms of

the others and meet in the middle thus :



And all dance several rounds of the Polka or Valse : so on for the others.

THE MIRROR.

The first gentleman places his partner on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen pass one after the other behind her chair and shew themselves to her in the mirror, which she wipes with her

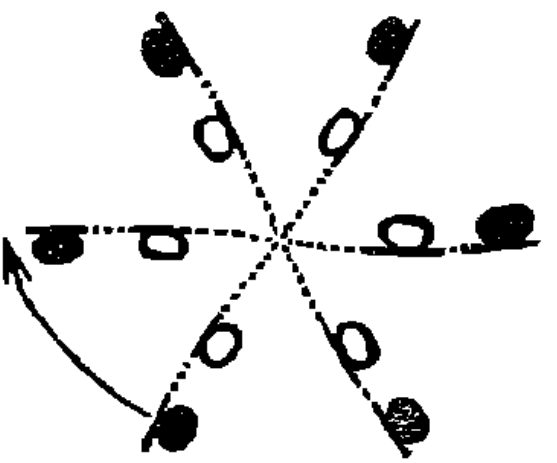
handkerchief when she does not accept the one she sees. When the favoured one presents himself, she rises and dances round the room with him; leaving the mirror on the chair. The same for the rest.

THE HANDKERCHIEF.

The first couple begin with the Polka or Valse. The lady then remains in the centre of the room, when the gentleman takes five other gentlemen with him, and forms a circle round the lady. She throws her handkerchief in the air, and the gentleman who is near enough to catch it becomes her partner. The other gentlemen return to their places. The remaining couples perform the same figure.

THE STAR.

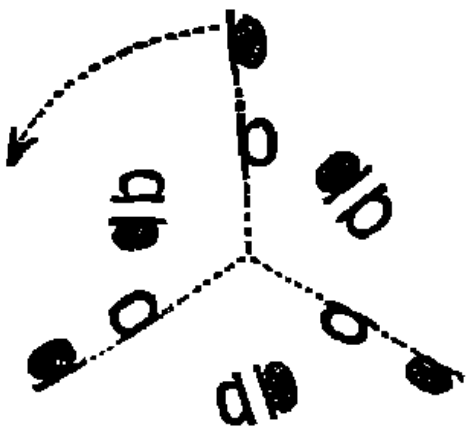
The first three couples commence with the Polka. The ladies select three other gentlemen and the gentlemen three other ladies. The six ladies place themselves in a *moulinet* right hands in the centre, giving the left hands to the gentlemen, and all turn thus :



Three of the ladies hold their hands a little above those of the other three.

At a given signal the three ladies who hold their hands above, leave the centre

and dance with their partners in the narrow space between each lady and gentleman. Meanwhile the three other couples continue to turn slowly one way and the other, still keeping in the centre of the star, changing from right hands to left thus:



After repeating this two or three times they finish with a round of the Polka, and return to their places. The same to be repeated by the rest.

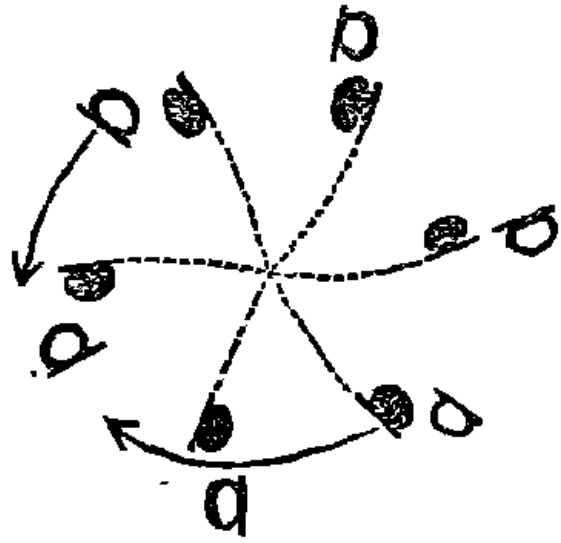
THE CARDS.

The leading couple begin with the

Polka. The gentleman selects three knaves from a pack of cards, which he gives to three gentlemen and the lady selects three queens which she presents to three ladies. The three gentlemen then find the lady who has the queen of his suit, and dances with her. The other couples do the same.

THE DOUBLE MOULINET.

Three couples commence with the Polka or Valse. Each lady then selects another gentleman and each gentleman another lady, (from those seated.) The ladies join right hand in *moulinet* (or hands across,) giving the left to their partners. They all turn. At a signal the gentlemen pass their partners before them and take their places in the *moulinet*, and the ladies turn round the gentlemen on the other side thus:



Then when they meet their partners, the gentleman gives his left hand to the lady, who also gives her left hand, and they again turn hands across in *moulinet*, during which the gentlemen take their places outside. They repeat this each time they meet their partners, after which they return to their places in dancing either the Polka or Valse. The same for the remaining couples.

THE DECEIVED LADY.

The first couples commence with the Mazourka. The gentleman then asks the lady to dance with him. If when she rises, he does not intend to accept her, he turns away and asks another lady, and so on until he has made choice of one with whom he dances, leaving his own partner to dance with the partner of the lady he is engaged with. When they have danced several rounds they resume their seats, and the next couple commence.

THE QUADRILLE.

The first two couples commence with the Polka, then the two ladies select two other gentlemen, and the two gentlemen two other ladies. They place themselves as for a quadrille and the two side ladies join the top and bottom couples in giving

hands, they then advance by three and retire, this is repeated; after which the two ladies change places by passing under the arms of the others and join with the other gentlemen. This is repeated four times, when they finish by dancing the Polka round the room. The same for the rest.

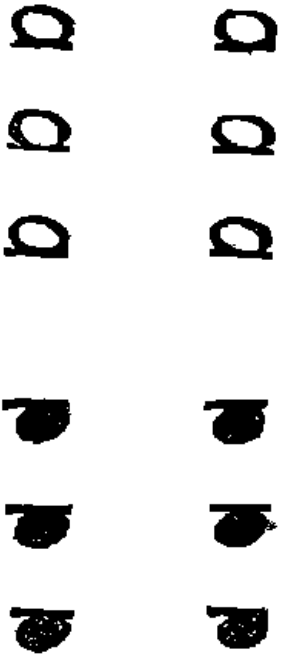
THE TWO CHAIRS.

The first two couples commence with the Polka or Waltz. One of the gentlemen sits on one of the two chairs that are placed back to back in the centre of the room, and the lady of the other couple seats herself in the other chair. Then the gentleman partner of the seated lady selects two ladies, and the lady partner of the seated gentleman selects two gentlemen. These latter are presented to the lady seated on the chair thus:

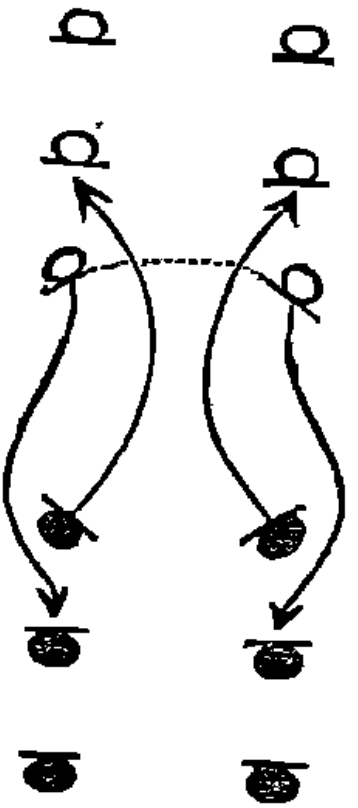
She chooses one with whom she dances, and the one who is left dances with the lady who presented him. The same is repeated by the gentleman, after which they all dance a few rounds and return to their seats, and the other couples begin.

THE ROUNDS MULTIPLIED.

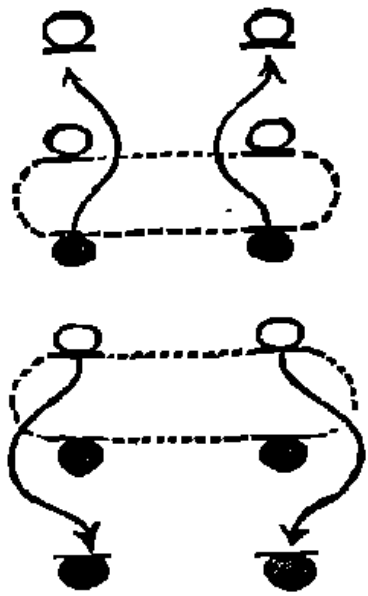
Three couples commence with the Polka or Valse. Each lady takes another lady, and each gentleman takes another gentleman, and place themselves thus:



The first two gentlemen and ladies then give hands round and turn one round to the left, after which the two gentlemen pass under the ladies arms thus:

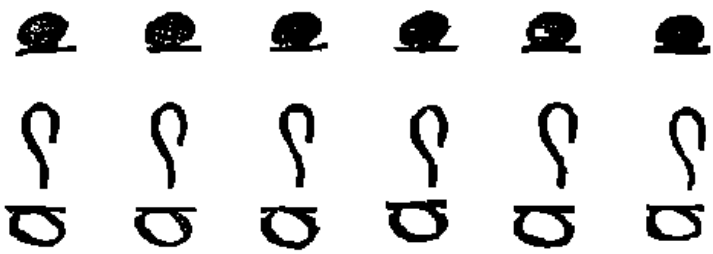


The same figure is repeated with the next two ladies, and the first two ladies repeat with the next two gentlemen thus:

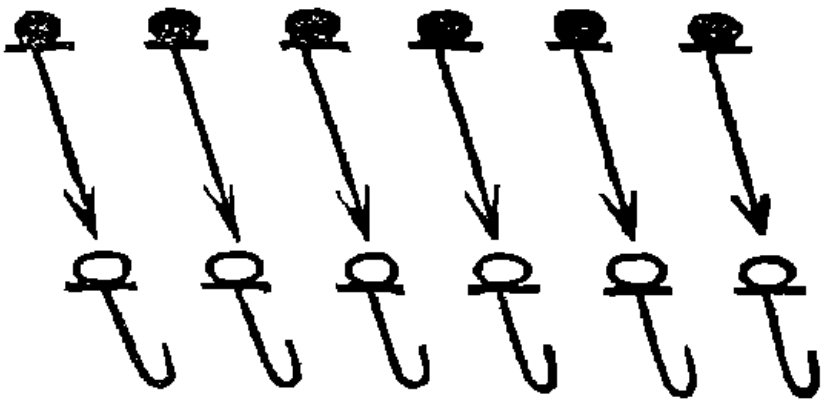


They again repeat this figure and finish in a line, thus:

The ladies advance and turn half round and arrive, thus:



They then advance and turn half round to meet, and dance with the gentleman who has been following them, thus:



The same for the remaining couples.

THE LANCERS.

Place two chairs at the end of the room. The whole party, following each other, dance the Polka or Valse, passing between the two chairs, at which point the lady and gentleman separate, the one passing before the chair on the left, the other before the chair on the right, when they dance singly, forming two lines to the other end of the room., when the partners meet and dance together down again.

THE THREE CHAIRS.

The leading couple dance several rounds of the Polka or Valse. The gentleman then seats his partner on the middle chair of three that are placed in the centre of the room, after which he selects two gentlemen who occupy the other two chairs thus:

And he returns to his place. The lady chooses one of the two gentlemen and dances with him, the other gentleman remains sitting in the middle of the room.

The next couple begin immediately, while the former one is dancing. It will be understood that only one gentleman will be required to fill the vacant chair after the first time. If the same gentleman remains sitting for some length of time, one of the ladies who is not engaged with the figure, may relieve the monotony and dance with him.

N.B. Here are only 22 figures explained, but many more may be arranged from these.

—:o:—

NEW QUADRILLE MAZURKA.*

This new Quadrille is quite different from that one introduced in the year 1845, and is far superior to it in many respects. It may either be danced by two couples, or

* Introduced in London by Coulon, in the year 1846.

by as many as the room will contain, in the same way as the first set, or the *Quadrille Francais*, which in many points it resembles. It lasts about ten minutes, and must of course, be danced with the steps of the Mazurka. One or two lessons will suffice for those who already have a knowledge of the style of the Mazurka, to be able to join in this New Quadrille. The steps of the Mazurka are the most important, and therefore, to those who are unacquainted with them, the following explanation of the figures will not be sufficient; but a few practical lessons will soon enable them to dance this Quadrille.

DESCRIPTION OF THE FIVE FIGURES

INTRODUCTION.

Wait eight bars—(place hands round.)
Grand round all to the left and to the

right—Sixteen bars.

*Petit tour** forward and backward—Eight bars.

FIRST FIGURE.

Right and left (or *chaine Anglaise*)—Eight bars.

Top and bottom couples advance, then the two ladies cross over, whilst the two gentlemen execute a quick turn, in giving each other the left arms by the elbows, and finishing back to places—Four bars.

Petit tour backward, with the opposite lady—Four bars.

Right and left—Eight bars.

Advance four, the two ladies cross over, whilst the gentlemen execute a quick turn in giving each other right arms—Four bars.

* *Petit tour* is the same figure which was called Holubieck.

Petit tour forward with the opposite partner—Four bars.

Side couples repeat the same figure (which takes 32 bars.)

SECOND FIGURE.

Eight bars rest.*

Top and bottom gentlemen give right hands to their partners, then they advance and retire—Eight bars

Cross over by the left—Four bars.

Petit tour forward—Four bars.

Ditto to places.

Side couples repeat the same figure (which takes 32 bars.)

THIRD FIGURE.

Eight bars rest.

Top and botton ladies cross over—Four bars.

* There is no stop for the Music.

Ladies cross again in giving each other left hand. They stop in the centre of the room. The Gentlemen give them right hands, and place the left round their waist—Four bars.

Cross over with partner—Four bars.

Petit tour backward—Four bars.

Hands across (or *moulinet*) one round—Six bars.

Retire to places—Two bars.

Same figure to places, without the hands across the second time.

Side couples repeat the same figure—(which takes 40 bars).

FOURTH FIGURE.

Eight bars rest.

Top gentleman gives his right hand to his partner, then they advance and retire—Eight bars.

Petit tour forward and backward—Eight bars.

They advance again, the gentleman turns half round without quitting his partner's hand and gives his left hand to the opposite lady, the two ladies join hands behind the gentleman, over his head—Four bars.

Advance and retire by three in this position—Eight bars—(then the gentleman stoops and passes under the ladies' arms).

One round to the left, at the end of which the opposite lady remains in her place—Four bars.

Forward to places, and *petit tour* forward—Eight bars.

Same figure for the opposite couple, which takes 40 bars.

Side couple repeat the same figure (which takes 80 bars).

FIFTH FIGURE.

Eight bars rest.

Half right and left, and *petit tour* backward—Eight bars.

Ditto to places.

Hands four half round—*Petit tour* forward—Eight bars.

Ditto to places.

Right and left—Eight bars.

Petit tour forward and backward—Eight bars.

Side couples repeat the same figure (which takes 48 bars).

FINALE.

Grand round all to the left, and to the right—Sixteen bars.

Grand chain round—beginning in giving right hand to partner, *petit tour* to place *additional*—Sixteen bars.

NOTE.—If the Quadrille is composed of more than eight couples, the music is to play a few bars more to the end

THE REDOWA.

The Redowa is a Waltz.* The simple and charming style of this dance secured a most complete success for it in Paris, when it was brought out there a few years ago. To those persons who are already acquainted with the other dances, the steps of the Redowa will not be found difficult to acquire.

EXPLANATION.

The position for the Redowa is the same as for the Waltz (see page 56), and like as in the Polka the couples may turn either to the right or to the left, or go forward or backward.

The Redowa step is only a *pas de basque*. The rhythm of this Waltz is two in each bar.

* Introduced in London in the year 1846 by Mr. Coulon.

POLKA MAZURKA.

The music is three time, like the Mazurka; the first of the two movements occupying two intervals of the bar, and the second movement occupying the third.

It should be observed to keep the knee bent to wait the first interval, and to mark well the second.

THE POLKA MAZURKA.

The Polka Mazurka is a Waltz danced by two. It is in great favour in Paris.

EXPLANATION.

The gentleman begins with the left, the lady with her right foot.

This Waltz is composed of two steps of the Polka, with this difference, that the last part of the first step is a *fouetté* behind (or a jump and pass the foot behind) after which it is the second step of the Polka, with the same foot as the first step. The first step is taken sideways, and the second in turning half round. The position is the same as in the Waltz. (See page 56).

SCHOTTISCHE.

The Schottischo was introduced in London shortly after the Polka, from which it originated: it is danced in couples, and the position is the same as for the Waltz. (See page 56.)

EXPLANATION OF THE STEPS.

The gentleman begins with the left, and the lady with the right foot.

Three *pas marché* (or walking steps) sideways, finishing with one foot up behind, then jump on the foot that is down. The same with the other foot.

Four times *jetté* forward, and jump on the foot which is down in turning one round.

Lately the *Valse à Deux Temps* has been introduced instead of the four *jettés* and jump, and it is far superior.

Some begin the Schottische with four steps of the gallopade, and then the four *jettés* and jump.

THE BALMORAL OR SCOTCH SCHOTTISCHE.

The Balmoral is dauced by two persons like the *Schottische.*

EXPLANATION OF THE STEPS.

The gentleman begins with the left foot, the lady with the right, they then both touch the ground and spring with the toe in the second position, springing again, while the same foot is passed behind: then one step of the Schottische, this is to be done twice without turning. the same with the other foot, and eight times the second step of the Schottische.

—:o:—

LA CELLARIUS.

The Cellarius is a Waltz composed of three steps of the Mazurka. This dance

was composed by Monsieur Cellarius, in Paris, and introduced by me in London, at the Polish Ball, in the City, in 1844, having Mrs. Henderson for my partner. Since that time, it has been very much altered both as regards the time and the steps; so much so, that the original dance can scarcely be recognized. But I shall give a brief explanation of the steps for those persons who may be desirous to know what the original Cellarius was.

The *premier pas* or *step* consists of two movements—1st, of a *temps levé*, which occupies two-thirds of a bar, and of a *sissonne*, which should be well marked; the cavalier begins with his left foot forward, and the lady with her right forward.

The *second pas* or *step* consists of three movements—the 1st, by tapping together the heels, while off the ground; 2nd,

eliding one foot aside; 3rd, *jeté de côté*, at the same time tapping the heels together. This step is done two or four times in square of the room.

The *third pas* or *step* consists of four movements—1st, of one *temps levé;* 2nd, a *sissonne;* 3rd, a *temps levé;* 4th, a *jeté de côté*, at the same time tapping the heels.

NOTE.—The first step may be executed by turning *à rebour*, and in moving backwards. There is no fixed rule in dancing the different figures of this valse; the cavalier who knows how to vary them the oftenest will render the valse the most agreeable and the prettiest. The gentleman keeps his right arm round the lady's waist, as in the waltz, holding her right hand in his left.

COULON'S QUADRILLE.

This Quadrille is to be danced by four couples only, who place themselves in a square similar to the First Set.

The half of the music is to be played—that is, half the number of repetitions are required.

For those who are not joining in the Coulon's Quadrille, the common First Set may be danced by forming two lines, without either top or bottom couples.

FIGURE I.—(Like le Pantalon.)

The top and bottom couples *châine Anglaise* (or right and left) towards the centre, whilst the two side couples *châine Anglaise* round them.

All set and turn partners.

The four ladies, ladies' chain.

All half promenade.

COULON'S QUADRILLE.

The top and bottom couples *châine Anglaise* in the centre, whilst the side couples *châine Anglaise* round them.

FIGURE II.—(Like l'Eté.)

The lady at the top, and the lady on her right, begin with the opposite gentleman.

Advance and retire twice.

Cross over (in following each other towards the left).

Advance and retire.

Re-cross to places (following each other towards the left).

During which the partners set, and turn their partners.

Ditto for the other four.

FIGURE III.—(Like la Poule).

The lady at the top and the lady on her right begin with their opposite partners.

Cross over in giving the right hand.

Recross in giving the left hand. (The four remain in the centre, and give the right hand to their partners.)

The eight set.

Half promenade (the eight).

Advance and retire twice.

The eight advance and retire (each lady giving the hand to her partner).

The top and bottom couples *châine Anglaise* towards the centre, while the two side couples *châine Anglaise* round them.*

Ditto for the other four.

FIGURE IV.—(Like la Trènis).‡

The ladies at the top and bottom with their partners dance the figure of the *Trénis* with the couples on the right, each in a corner of the quadrille.

Ladies and gentlemen advance & retire.

* *Chaine Anglaise* is always to be danced in the centre by the top and bottom couples, whilst the two side couples *chaine Anglaise* round them.

‡ N B.—The figure of the Pastoral may be substituted for the Trènis.

Advance again; the gentlemen leave their ladies on the left of the opposite gentleman, and retire.

The two ladies (in each corner) cross over, and the gentlemen cross between them.

Re-cross again to places.

Set and turn partners.

Ditto for the side couples, dancing toward the right.

FIGURE V.—(Like la St. Simonienne).

All gallopade round.

The top and bottom couples gallopade forward, and while returning backward the side couple advance; while these side couples are retiring backward, the top and bottom ladies change partners in crossing the room, after which the ladies at the side cross the room, and change partners also.*

* This figure is to be repeated.

The four ladies, ladies' chain (ditto to places).

Repeat this figure from the beginning. The side couples commencing the gallopade forward, &c., &c.

All gallopade round to conclude.

—:o:—

PART II.

THE POLONAISE.

This is the most stately of dances (or it may be called rather, a grand promenade). In all the aristocratic Courts, and, above all, in those of Northern Europe—from Vienna to St. Petersburgh—this is the prelude to the balls of the highest sphere of society, as it was to Her Majesty's *Bal Costumé* on the 6th of June, 1844. Whilst every costume is

in its freshness, and every plait of dress, and every lock of hair still retains the form most becoming to the wearer then, and not later, the Polonaise is danced. From its dignified measure none may abstain—from the King to the Ensign—from the youngest of *belles* to the oldest of the *ancient régime* of *beaux*. Then is the line formed for such a review as no field of battle can present—for all parties retire amidst the lustre of silks and satins and the brilliancy of gems and diamonds. At Her Majesty's *féte* the Polonaise first appeared in England, but now it will assume its place at all the great re-unions patronized by the noble leaders of fashion, whence it will travel into the provinces, to preface the race and the county balls.

To perform this promenading dance, all those who desire to engage in it, must assemble in the first drawing-room, and

then the Lady Patronesses, or in their absence, the Master of Ceremonies, assigns to each lady a cavalier—in a *Bal Costumé*, care being had that there be a perfect correspondence of costume betwixt the parties. Then the inspiring measure is struck up by the orchestra. The folding doors are thrown open and the assemblage of dancers make their *entrée* into the apartments, hand in hand, slowly marching, and conversing in an under tone—the ladies playing or coquetting with their fans or their bouquets. The march at Court is preceded by the Chamberlains—in other places by the Master of Ceremonies with their white staffs. Thus marshalled, the promenaders visit room after room—the beauties of the above are thus displayed, and still more advantageously those of the promenaders. Those who do not join in the march have their

full share of the enjoyment—for they behold to the best advantage all the marvels of the toilette and the grace and elegance of those who figure in this distinguished measure.

QUADRILLE FRANCAIS;

OR,

FIRST SET.*

PRELIMINARY REMARKS.

Le Pantalon is performed twice, first by the top and bottom couples, and afterwards by the side couples.

L'Eté and *la Poule* are each danced four times. There is no fixed rule as to which lady begins.

La Trenis and *La Pastourelle* are likewise performed four times. Each couple at the top and bottom begin alternately. *La Trenis* and *La Pastourelle* are both No. 4, and only one is usually introduced in a Quadrille.

La finale is performed four times.

* See remarks on Introduction (page 86)

EXPLANATION OF THE FIRST SET.

I. *Le Pantalon*—right and left, set and turn partners, ladies chain, half promenade, and half right and left.

II. *L'Eté*—Lady and opposite gentleman advance and retire twice, cross over, advance and retire, re-cross, whilst partner set, and turn partners.

III. *La Poule*—Lady and opposite gentleman cross over, giving right hands, and re-cross giving left hands. Four in a line set, half promenade, advance and retire twice, four advance and retire, half right and left.

IV. *La Trènis*—First couple advance and retire, advance again, the gentleman leaving his lady on the left of the gentleman opposite, and retires; the two ladies then cross over, and the gentleman crosses between them, the ladies and gentleman re-cross to their places, set and turn partners.

V. *La Pastourelle*—First couple advance and retire, advance again, the gentleman leaving his partner on the left side of the opposite gentleman and retires,* the three then advance and retire twice, the first gentleman advance and retire twice, hands four half round, and half right and left.

VI. *La Finale*—Join hands all round, advance and retire twice, and *l'Eté*, or gallopade round, advance four and retire, cross over, advance and retire, recross, and ladies chain.

* No. 4. New Pastourelle—The last part of this figure has been changed, and now the three advance and retire, but the ladies face the gentlemen to whom they give hands, they then advance again three together, and the two ladies turn half-round and cross the room to join the other gentleman, they then advance and retire, advance again and turn half round, then all four join hands and turn half round, and right and left to their places.

THE WALTZ.

The Waltz, now called tho *common Waltz* to distinguish it from tho more modern one called tho *Valse à deux Temps*, has been known for many years, and is still danced at many balls where the aristocratic *Valse à deux temps* has not yet been introduced, and as it is probable that the old Waltz will retain its original position in the ball-room, a short descrip. iton of it may prove useful.

POSITION OF THE WALTZ.*

* This position is the same for all Waltzes, the Polka, Redowa, Gallopade, &c,

THE WALTZ.

In order to begin the Waltz, the gentleman must hold and guide his partner with his right arm, well encircling her waist, and her right hand in his left. The gentleman when holding his partner's hand should keep his arm about the height of the waist gracefully extended. He should face the lady's right shoulder, having the body slightly bent forward, and the lady should keep her head opposite to her left hand, which should reston the gentleman's shoulder.

DESCRIPTION OF THE COMMON WALTZ.

The common Waltz is composed of three steps half round, and three steps for the other half round, which takes two bars. The gentleman begins with the left foot one step to the left and two steps backward in turning one half round, he then

begins with the right foot, three steps forward in turning the other half round. The lady has to do exactly the same, beginning with the right foot, whioh, in the first step she must place between her partners right and left foot. The gentleman must also place his right foot bebetween the feet of his partner when beginning with the right foot, after which they waltz in constantly turning and following the couple before them.

LA SAUTEUSE.

(THE HOP WALTZ.)

La Sauteuse is an old Waltz, revived in Paris and London, it occupies a prominent place among the dances of the higher circles, and is called the *Waltz á trois temps.*

The step is similar to that of the Common Waltz (see page 56) with this exception, that the first step must be jumped, like a *jetté*, and the other two run (or rather slidden).

N.B. The steps of the *Sauteuse* are not unfrequently confounded with the second step of the Schottische. Care must be taken not to fall into this error as it would otherwise quite destroy the character and originality of the dance.

THE LANCERS.

1st. *La Rose.* The first lady and opposite gentleman advance and retire, turn with both hands and return to their places. The leading lady and her partner cross over hand in hand, and the opposite couple do the same separately and passing on the outside; they then all set and turn at the corners.

2nd. *La Lodowiska.* First couple advance and retire, advance again, the lady remains in the centre facing her partner, the gentleman retires, *chassez* to the right and left, turn partners to places, the side couples joining hands to form two lines, all advance and retire in two lines, all turn partners to places.

3rd. *La Dorset.* First lady advance and stop, opposite gentleman advance and stop, lady retire, four ladies right hands across half round, left hand and back to places while the gentlemen lead round outside to the right half round, and back to places.

4th. *L' Etoile.* First couple pay a visit to the couple on the right hand, and bow; then to the couple on the left the same, *chassez croissé* and half set, *chassez croissé* and back to places, right and left.

5th. *Les Lanciers.* The grand chain, the first couple advance and turn half

round facing the top, then the couple on the right advance behind the top couple, then the couple on the left follow, and the last couple the same forming two lines, *chassez croissé* with partners, and back again, the ladies turn outside the line to the right, the gentlemen the same to the left; the couples meet up the centre and advance joining hands, the four ladies form a line holding each others hands, the gentlemen the same opposite, all advance and retire, turn partners to places, ditto for the other couple, finish with the grand chain.

N.B.—The new style of dancing the 3rd figure, (*La Dorset*)

The four ladies advance and make a low and slow curtsey in the centre; they give right hands across and turn half round, left hands the same and finish at their places while the gentlemen lead outside to the right half round and back

to places. The gentlemen advance, turn half round facing their partners and bow to each other and back to places. Ladies right and left hands across and back to places.

This figure is to be repeated.

THE SIXTEEN LANCERS.

The Sixteen Lancers is danced by eight couples placed as in the Double Quadrille. It is danced like the ordinary Lancers, with these few exceptions, viz:

In the first and second figures two couples begin.

In the third figure the eight ladies advance and make a low and slow curtsey. While they give right and left hands across in the centre, the gentlemen form a circle outside holding hands,

and go half round and back again to places. The eight gentlemen advanco, turn half round, facing their partners and bow to each other. They then in this position hook the arms together to for m a circle, turn half round and back to places: during this time the ladies form a circle outside holding hands, and go half round, and back to places.

This figure is to be repeated.

The fourth figure. Two couples sta rt together.

The fifth figure. The grand chain is continued until meeting partners they gallopade to places. Then two couples at opposite corners begin the figure.

LA TEMPÈTE.

La Tempète is danced by an unlimited number, accordingly four new comers can always form an additional line.

Fig. 1. Advance and retire twice in holding hands and forming two lines of four: thus

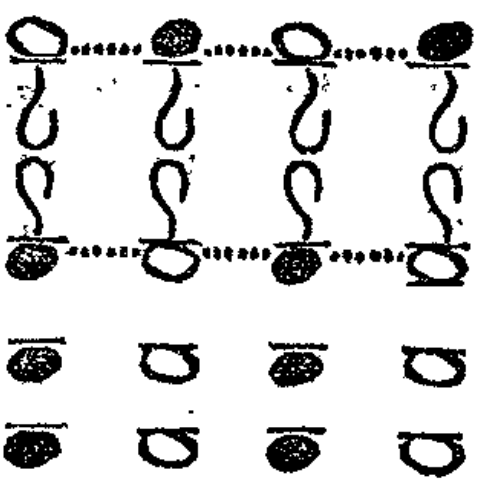


Fig. 2. Cross two by two sideways, each holding partner's hands, crossing two before the other two, and re-crossing to places. Repeat the same with the difference that the couples who passed before in the first crossing now pass behind the other couple: thus

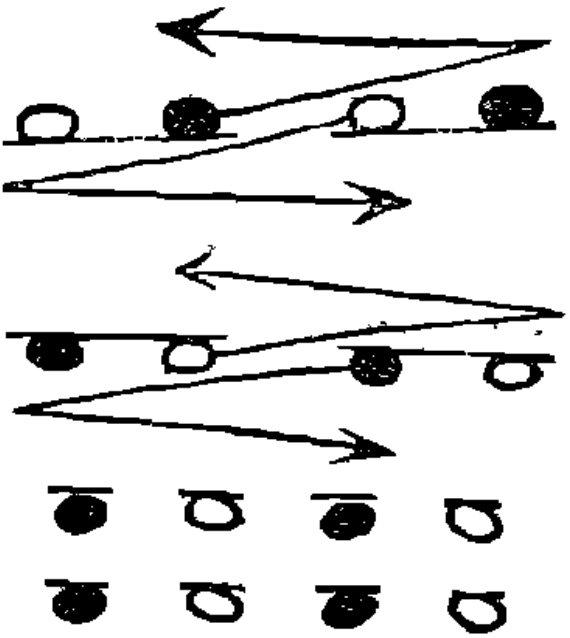


Fig. 3. The four inside join hands and form a round ; the two on each side join hands also, and all eight turn once round to the left and once round to the right. thus.

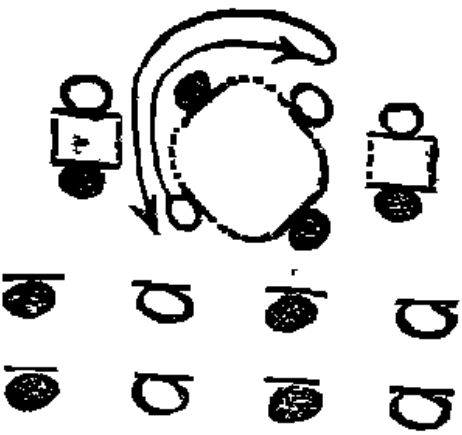
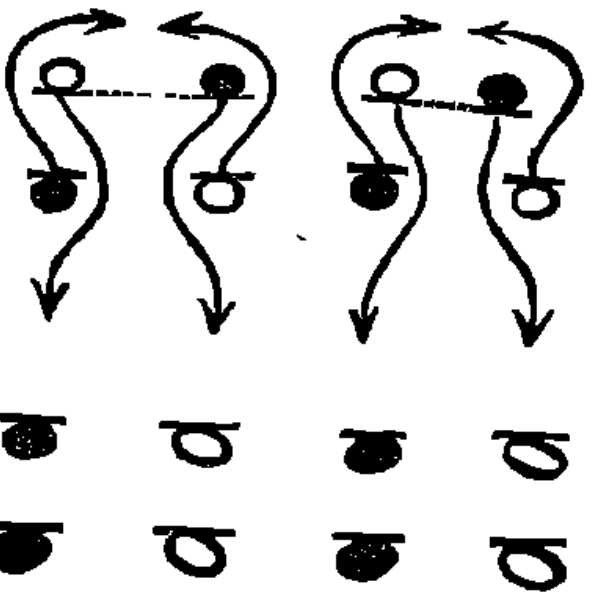


Fig. 4. The four inside give right hands across whilst the two couples outside

give right hands also; turn once round to the left, after which all eight change, and giving left hands turn once round to the right, finishing to places.

Fig. 5. Advance and retire, by four holding hands.

Fig. 6. Cross over, the two top couples leading through and face the other line to commence the same figure with the four who have been waiting; during this, the bottom couples stand still until their turn comes again to dance the same figures just explained.



SIR ROGER DE COVERLEY.

Sir Roger de Coverley is a very ancient and merry dance for Christmas time, or at the end of a friendly party. It has lately been revived at her Majesty's *bal costumé*. It is danced like all country dances, the gentlemen in a line, and the ladies in another opposite to their partners. The first gentleman at the top and the lady at the bottom of the line have to begin each figure, and then the other gentleman and lady at the opposite corner have to repeat the figure immediately.

I. First lady and gentleman meet in the centre of the line, give right hands, turn once round, and retire to their corners, the same for the other two at the top and bottom.

II. First couple cross again and give left hands and turn once; back to places.

To be repeated by the others.

III. First couple give both hands, the others the same.

IV. First couple back to back, and retire to places; the other corners the same.

V. The first couple advance, bow to each other, and retire; the same repeated by the other couples.

VI. The top gentleman then turns to the left, and the top lady (his partner) turns to the right; all the other ladies and gentlemen turn and follow the leaders who run outside of the line, and meet at the bottom of the room, giving right hands, and raising their arms so as to form a kind of arch under which all the following couples must pass, joining hands, and running forwards when they have all passed under the arch. The first lady and gentleman

remain the last at the end of the two lines, and the figures of right hands, left hands, both hands, back to back, bow, and running outside the lines are repeated by all, when the first couple will have arrived at their original place.

THE GALLOPADE.

The Gallopade has had a long reign, and is still in high favour in the ball-room. The Gallopade merely consists of a few steps of the *galop* and passes into the *valse à deux temps*. In this way the gallopade becoms a spirited and graceful dance instead of a tremendous rush. The step of the gallopade is simply a *chassé* with one foot as long as you continue one way, and *chassé* with the other foot when you turn. The step of the gallo-

pade in turning is the same as the step of the *valse à deux temps*. (See page 71.)

SPANISH DANCE.

The couples are placed as for a country dance. To commence the figure, the lady and gentleman at the top change places, they then set to the second couple, and cross into their places, set to partners, cross over again to the other places, set to the second couple, and then to partners, all four join hands, advance, retire. The two gentlemen turn the ladies by the left hand in the centre and change places with each other, and finish in a round. Repeat this four times, then the two couples waltz round each other for four or eight bars, and the first couple re-

peat the figure with the third couple, then with the fourth, and so on to the end of the line. When the first couple begins to dance with the fifth couple, the second one begins with the third. Frequently when there is a long line, they begin this figure in different places. The figure is ended when the first couple have arrived at their original place.

The music for the Spanish dance is the same as that for the common waltz.

THE VALSE À DEUX TEMPS.

This valse made its first appearance at the Court of Vienna, and was danced in Paris at the Opera balls. In the carnival of 1832 it was danced by the *corps de ballet*, when it met with a very indifferent reception. Six months after this, at Baden-Baden, it was danced by all the fashionable company there assem-

bled, and was very favourably received. At the close of the season, when the members of the assemblies, which consisted of the élite of Europe, returned to their respective capitals, *La Valse à deux temps* was introduced at the *soirées* in Berlin, St. Petersburgh, and London; but it is only within the last few years that it has become so popular as to take precedence of all other waltzes. As it unfortunately happens in fashionable dances there are many individuals who launch into them without taking the pains to learn even the first step, it is for the benefit of those too enterprising valsers that the following description is offered.

DESCRIPTION OF THE VALSE A DEUX TEMPS.

The Valse à deux temps occupies three intervals like the other waltz; only they

are otherwise divided. The first consists of a sliding step, the second is marked by a *chassé* which always includes two intervals in one. (A *chassé* is performed by bringing one foot near the other, which is then moved forward, backward, right, left, or round.)

The gentleman begins by sliding to the left with his left foot, then performing a *chassé* towards the left with his right foot without turning at all during these two first times. He then slides his right foot backwards, turning half round; after which he places his left foot behind to make a little *chassé* forward, turning them round for the second interval. He should finish with his right foot a little forward, and begin again with his left.

The lady waltzes after the same manner with this exception, that the first

time she slides to the right with her right foot, and makes the *chassé* also on the right. She then continues the same as the gentleman, but *à contre pied*, that is, she slides with her right foot backwards, when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

One of the first principles of this waltz is never to jump, but only to slide. The steps must be made rather wide, and the knees kept slightly bent.

Many gentlemen, who may be designated *les étoiles de la valse* dance the valse à deux temps *à rebours*, or contrary way; the effect is very pretty, though, at the same time, its execution is very difficult. The rules for it are the same as already described, but danced *à contre pied*, that

is to say, the left foot is slid backwards during the first time and the right sideways during the second time for the gentleman.

SCOTCH REEL.

The Scotch Reel is a true national dance, and used to be performed by the nobility before Her Majesty at her state balls. This is certainly the most lively and characteristic dance known. The music is generally played by a piper, as at Her Majesty's balls, and is played very fast. When a band is provided instead of the piper, one-half play while the other wait their turn as the Scotch are indefatigable when dancing the reel; they seem almost intoxicated with it—they snap their fingers—throw their arms and feet in the air—screech out—

and make such quick and difficult steps that the eyes have trouble to follow them. The figure is danced by two ladies and two gentlemen forming a line of four, the ladies in the centre. They begin with a chain in passing in and out of each other, until the two gentlemen return to their places, the ladies finish facing the other gentlemen; then they set (or *balancé*) before each other, the gentlemen exhibiting all their skill, the ladies dancing as quietly as possible; after eight bars of this set they begin again the chain and set, and this they do as long as they can—in fact they never seem tired, and seem to acquire fresh strength each time they come to the *balancé*.

REEL OF TULLOCK.

This is also a Reel, called the Reel of of Tullock, which is danced by hooking arms, turning to the right and left and changing partners, sometimes the two ladies come together in the centre, and sometimes the gentlemen.

LA BOULANGÈRE.

La Boulangère is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverley does in this country.

The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards of the circle.

They dance one round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in the meantime when he leaves her, is to continue to turn by herself inside the circle, and keeping as far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn one round, and

the next couple to the right dance the same figure.

When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

After which the ladies dance the same figure.

LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangère, is a French dance of the olden time, and is the merriest and the noisiest of all country dances.

The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number

of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All set and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentlemen clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.

"POP GOES THE WEASEL."

"Pop goes the Weasel" is an old and a very animated English dance that has lately been revived among the higher classes of society. It is performed in the same manner as the Country dance, the ladies and gentlemen being placed in lines opposite to each other.

The couple at the top begin the figure, they run forward within the line and back again, each occupying four bars of the music, and then outside the line, and back again during the same interval. After which they form a round of three with one of the couple next to them on the line and turn once round to the right and once to the left, at the end of which making the one they have chosen pass quickly under their arms to his place, all singing "Pop goes the Weasel," they

then turn quickly to the other line and repeat the same figure with the partner of the last selected.

After this they have to run forward and backward inside and outside the line and repeat the figure with the next couple on the right and left. When they have passed three or four couples, the lady and gentleman at the top begin, and repeat the same figure, and so on in turn for all those who remain.

It is understood that after having passed the third or fourth couple, it is not necessary to go to the top in order to pass to the outside of the line, this is done by breaking through at that part where they may happen to be.

THE VARSOVIANA.

This dance, like the Waltz, is performed by two persons, the gentleman holding

the lady by the right arm. There are two different steps.

The first occupies two bars of the music. It is composed of one step of the Polka for the first bar; and for the second the foot is slidden to the side, the toe pointed and kept in that position during the remainder of it. This is to be repeated eight times, each time turning half round.

The second step occupies four bars, the first and second bars of which are employed while the first step of the Polka Mazurka (see page 41) is danced, twice to the side; the third bar, while one step of the Polka is danced, turning half round: and the fourth bar while the foot is slidden to the side, keeping the toe pointed during the remainder of the bar.

This second step is to be repeated four times.

N.B. There is also an additional step, which may be danced instead of the second step, or partly with it,—that is to say—twice of the one and eight of the other,: but this is left to the option of the dancers.

It is danced thus:—One Polka step, which takes one bar, observing to slide the first step instead of jumping, and turning like the Waltz. This is to be repeated sixteen times, when part of the second step is not used.

LONG LIVE THE QUEEN.

Long live the Queen is a Country dance and like all other dances of the same kind, may be executed by an unlimited number of persons, the gentlemen forming a line on one side of the room, and the ladies facing them.

LONG LIVE THE QUEEN.

To the time of "God save the Queen" the two gentlemen and their partners at the top of the line begin by giving their right hands across and marching slowly once round, finishing with a low bow to each other. They then present their left to each other and march to the left finishing in the same manner with a low bow. It is quite optional during the "God save the Queen" to form chorus for those who wish to sing.)

To a quick tune, which then follows, the two couples Galop down the room, and back again, and Waltz round each other until the slow movement and music begin again.

N.B. When the column is a long one it is better to begin the figure at different places; leaving always one or two couples betwsen.

REMARKS ON THE INTRODUCTIONS IN PRIVATE AND PUBLIC BALL ROOMS.

It is very much to be regretted that the custom of the English Ball Room should limit the enjoyment of the dance by not allowing the gentleman to offer himself as cavalier to any lady to whom he has not previously passed through the ceremony of introduction. In Paris and on the Continent generally where this severe restriction does not exist, it is assumed in private parties (and very properly so) that the hostess has the tact to assemble those only of her friends together, who are on an equal footing in society, and therefore *in politeness to her*, any such introductions are dispensed with. And in public as well as private balls the ease and agreeableness of the party would be much enhanced if gentle-

men could, without fear of the imputation of rudeness, exercise their freedom in the choice of partners, and equally so, a lady would find it much more flattering to be the direct object of a gentleman's preference for the dance, than as is usually the case, to be presented to him by others.

THE CALEDONIANS.

This Quadrille is danced by only four couples, placed in a square.

FIRST FIGURE.

The first couple, and the couple opposite, give right hands across in turning half round, then left hands across, and back to places.

Balancé to partner, and turn.

Ladies chaine.

Half promenade.

Half right and left.

The same for the side couples.

SECOND FIGURE.

The leading gentleman advances and retires twice.

All balancé at corners, each gentleman takes the hand of the lady with whom he has danced the balancé, and places his right arm round her in the position to galop, and this once round. The four ladies have now changed their partners and this figure, therefore, must be repeated until each one comes to her original place again.

THIRD FIGURE.

The first gentleman and the opposite lady advance and retire, advance again and turn with both hands, then retire to their places. The leading lady and her partner cross over hand in hand, and the opposite couple also cross over, but separately, and passing on the outer side.

They then all set and turn by the hands at the corners, and then all join hands in a round, advance and retire. All turn partners by the hand.

The figure repeated by the others in turn.

FOURTH FIGURE.

The leading couple advances and stops.

The opposite couple advances and stops.

Both couples turn their partners by the hands, and back to their places.

The four ladies change places with each other towards the right.

The four gentlemen change places with each other towards the left.

Again the ladies and gentlemen change their places.

All galop half round to their places and turn with their partner.

The same figure for the rest.

FIFTH FIGURE.

The leading couple galop once round *within the square.*

The four ladies advance, raise their right hands, and retire with a curtsey.

The four gentlemen advance, raise their right hands, and retire to places.

All balancé with partners, and turn.

Grand chain half round.

Half promenade to places, and turn partners.

Chassé croisé all.

The same figure for the others.

All dance one round of the galop to finish.

REMARKS AGAINST A NEW BAD STYLE OF DANCING THE QUADRILLE.

N.B.—In the Caledonian, no less than in all other Quadrilles, I cannot too

strongly impress upon the minds of my pupils that they should be on their guard against a certain modern, and very bad style, which unfortunately now prevails in some society. I allude to that of the gentleman turning his partner as he would a tectotum.

LE QUADRILLE DES DAMES.

(*Translated by* M. Coulon, 1861.)

Le Quadrille des Dames has lately been introduced in Paris by the Society of Professors of Dancing.

This Quadrille is danced by four couples placed in a square; the top couple is called No. 1: the couple opposite No. 2; the one on the right, No. 3; and the one on the left, No. 4.

FIRST FIGURE.

Half right and left.

The four ladies balancé, or forward and backward to each corner.

Half right and left

The four ladies balancé, or forward and backward at each corner.

Advance, the four ladies, and curtsey to each other.

Back to places.

Ditto, without the curtsey for the side couples.

SECOND FIGURE.

The gentleman No. 1 turns the lady No. 2 with the right hand

The gentleman No. 1 turns the lady No. 3 with the left hand.

The gentleman No. 1 turns the lady No. 4 with the right hand.

The gentleman No. 1 turns his partner with the left hand.

N.B.—Each lady having turned with one hand the gentleman No. 1, turns her partner with the other hand.

Advance, all sideways in the centre, and retire to places, holding partners with the left hand.

All turn partners.

Ditto for the gentlemen Nos. 2, 3 and 4.

THIRD FIGURE.

Advance, Nos. 1 and 2, and face the couple on their right.

Chassé ouvert. No. 1 finishing opposite No. 3, and No. 2 opposite No. 4.

Ladies' chaine, for the four ladies in a square.

Advance, the eight.

Chassé croisé, the eight.

Step backwards, the gentlemen Nos. 1 and 2 with the ladies opposite to them, while Nos. 3 and 4 turn partners to places.

Ditto to places.—Ditto, Nos. 3 and 4.

FOURTH FIGURE.

Advance ladies, Nos. 1 and 2, and give the left hand to each other.

Advance ladies, Nos. 3 and 4 to give them their right hand.

Balancé the four.

Turn once round, the ladies, two by two finishing in the line as before.

Balancè the four ladies.

Balancè all, ladies Nos. 1 and 2 changing partners, ladies Nos. 3 and 4 with their partners.

All turn partners.

Ditto to places.—Ditto for the side couples.

FIFTH FIGURE.

Advance and retire, the couples Nos. 1 and 2, while the couples Nos. 3 and 4 separate; the lady going to the right and the gentleman to the left, and then back to their places.

All turn partners with both hands.

Advance and retire. The couples Nos. 3 and 4 advance first.

All turn partners.

Advance, Nos. 1 and 2, each gentleman with the lady opposite to him, faces the couple on his left.

Les tiroirs.

One half round, the couples Nos. 1 and 2 in the centre, finishing at each others places.

Advance and retire, the four ladies.

Half moulinet, the four ladies.

Nos. 1 and 2 advance and repeat the figures of the tiroirs, and the half round.

The whole of the figure is to be repeated to bring each lady back to her partner.

Ditto for the couples Nos. 3 and 4.

Chassé croisé, the eight, turning at the corner with the right hand.

Chassé croisé to places, turning partners with the left hand.

Bow and curtsey to partners.

INTERMÈDE BAL.

(*Explanation by* M. COULON.)

Is composed of three Dances, viz:—Polka, Quadrille and Galop.

It can be danced by two couples facing each other, or by more in a line.

When the partners are chosen, and the places taken, the dance begins with a Polka, *ad libitum* for every one, during about 48 bars; at the end of which, all the couples return to their places as they were before.

There is then a figure, or sort of Quadrille, with the steps of the Quadrille.

QUADRILLE.

The gentlemen lead their ladies into the centre of the room, and then retire back to their places, when the two ladies perform a ladies' chaine.

Ditto to places.

Chassé croisé (the gentlemen passing behind the Ladies).

Advance and retire (in a line in giving hands).

Chassé croisé (to places).

Advance (the two ladies) and go to their left.

Advance.

Bow to opposite gentleman.

Balancé the four.

Turn both hands.

Right and left (twice).

The two ladies advance.

Go to their left.

Advance.

Bow to their partner.

Balancé the four.

Turn partners.

Half round the four.

Promenade to places.

GALOP.

The gentlemen take hold of their partners as in the Waltz.

Advance and retire (the four).

Cross over.

Advance and retire.

Cross over.

The gentlemen give their right hand to their partners.

Advance (four).

Each gentleman takes hold of the two hands of the lady opposite to him, and in this position galops with her.

First forward.

Then to the right, passing back to back with the other couple.

Backward.

Backward.

To the left, passing back to back with the other couple.

Forward.

Backward, with his own partner.

Half ladies' chaine.

Galop forward and backward.

Half ladies' chaine.

Galop forward and backward,

The gentleman holding his partner with his right hand,

Advances, walking.

Chassé croisé, in the centre of the room, and finishing facing each other.

Each gentleman then, holding the opposite lady with his right hand, galops (to the left).

Promenade to places.

Advance again with the other lady.

Chassé croisé.

Galop to the left with their ladies.

Promenade to places.

Valse or Galop for all, about 20 bars.

Bow to partners.

LE PRINCE IMPÉRIAL.

(*Explanation by* M. COULON.)

This Quadrille is performed by Four Couples only. Each Figure is repeated four times, commencing by the Couple No. 1.

The leading Couple is designated No. 1.
Their vis-à-vis .. ..No. 2.
The Couple on the right .....No. 3.
That on the left .....No. 4.

No. 1.

LA GRANDE CHAINE DES QUATRE DAMES.

The Couples No. 1 and No. 2 give hands, advance, and bow to the couple on their right.

The Gentlemen present their left hands to the Lady of the couple on the right, and each one, with the two Ladies crosses in going backward to the place of his vis-à-vis.

LE PRINCE IMPÉRIAL.

Grande Chaine in the centre, by the four Ladies, who finish by each facing her partner.

Chassé to the right and left.

Give both hands and turn partners.

No. 2.

LA NOUVELLE TRENIS.

Advance two (the vis-à-vis), give hands, turn in the centre, and finish facing the lady left alone.

The three cross over with that Lady between them, who then with her left hand turns the Gentleman opposite, while the other two do the same.

Advance and retire four.

Half Ladies chain, to places.

Chassé croisé the eight, and, at the corner, turn with the right hand.

Return to places and turn partner with left hand.

No. 3.

LA CORBEILLE.

The Gentleman No. 1 leads his partner facing him to the centre of the Quadrille, both bow, and he retires to his place.

The same for Nos. 2, 3, and 4.

The ladies give hands, facing outwards, and turn once round to the right.

The Gentlemen join the Ladies to increase the circle.

Balance the eight.

Return to places.

No. 4.

LA DOUBLE PASTOURELLE.

Advance four and retire.

The two couples lead to the couple on the right, the Gentleman No. 1 and the Lady No. 2, leave their partners and retire to their places. (At the repetition of

the figure, No. 1 Lady, and Gentleman No. 2 do the same.)

The two lines of three advance and retire twice.

The Gentleman No. 1 and Lady No. 2 advance and retire.

Advance again the same, bow and finish facing each the three on their right.

Two rounds of four.

Half right and left at the corners, finishing to places.

No. 5.

LE TOURBILLON.

The four Ladies give their right hands successively to each Gentleman, and turn.

Advance two (the vis-à-vis) and retire.

Turn with the right hand, and finish in the centre back to back facing partners.

The two couples to the right and to the left.

Turn both hands to places.

The Tourbillon for the four Ladies.

Each Gentleman presents his right hand to his partner, places her in the centre facing him, in marching slowly.

All bow.

LA TAGLIONI.

By Madame TAGLIONI,

(*Explanation by* M. COULON.)

Is a Quadrille danced by four persons, either two ladies and two gentlemen, or four ladies. The couples face each other.

INTRODUCTION.

Two gentlemen engage their partners, bow to them, and conduct them to their places, 5 bars.

The couple No. 1 march slowly forward and bow to the couple No. 2. The couple

LA TAGLIONI.

No. 1 retire backward, and the couple No. 2 advance and bow. No, 2 back to place, 12 bars.

FIRST FIGURE.

(*This figure is danced with the* THREE TIME WALTZ.)

Both couples waltz once round the space occupied for the figure, 16 bars.

The gentleman No. 1 waltzes in the centre, with lady No. 2, 4 bars.

They retire to places, and waltz with their partners, 4 bars.

The same for the gentleman No. 2, and the lady No. 1, 8 bars.

Les tiroirs. The lady No. 1 and her partner cross over in waltzing, and the opposite couple do the same, singly, and passing on the outside, 8 bars.

The same back to places, 8 bars.

Advance four. Each gentleman gives his right hand to the opposite lady, and retires backward with her to finish on the side—the two couples facing each other, 4 bars.

Three times more the same figures, 12 bars.

Repeat the 1st figure, waltzing once round with partners, 16 bars.

SECOND FIGURE.

Introduction, 6 bars.

(This figure is danced with the step of the POLKA.)

Bow slowly to partners, 4 bars.

Half promenade, the two gentlemen holding with their right hands the left hands of their partners, 4 bars.

Ladies join hands together in the centre, and without quitting the hand of their partners turn with them once

round, to finish on the opposite side, 4 bars.

Ditto to places, 8 bars.

Advance four, and turn half round with the opposite lady 4 bars.

Cross over with partners, 4 bars.

Ditto to places, 8 bars.

The gentlemen take with their left hands the left hands of their partners, and conduct them in the centre to form a circle, the four holding hands, and the ladies facing outwards, 4 bars.

Turn half round and cross over, with the opposite lady, 4 bars.

Ditto to places, 8 bars.

Right hands across (the four) and retire to the angles of the figure, 4 bars.

Advance the four and retire, 4 bars.

Right hands across to places (the four), 4 bars.

Polka to places, 4 bars.

The same, with the left hands, 16 bars.

Repeat the 1st figure (half promenade &c.,) 16 bars.

THIRD FIGURE.

(*This figure is danced with the step of the* MINUET.)

A slow bow to partners, 4 bars.

The four advance and make a low bow to each other, 4 bars.

The gentleman gives the right hand to opposite lady—back to places, in turning each outwards, 3 bars.

Bow to partners, 2 bars.

Balancé, or set to the couple opposite, 2 bars.

Advance the four, 2 bars.

Turn with the opposite lady, giving her both hands, 2 bars.

Balancé with her, 2 bars.

Turn with the ladies by the left hand, 1 bar.

LA TAGLIONI.

Turn with partner's right hand to places, 2 bars.

Bow to partners, 1 bar.

Ladies cross over in giving right hands to each other, 2 bars.

Curt sey to opposite gentleman, 2 bars.

Ladies cross over to places, in giving left hands to each other, 2 bars.

Curtsey to partners, 2 bars.

N.B.—Gentlemen to the right the first time, to bow to the ladies, and to the left the second time, to bow again.

FOURTH FIGURE.

(*This figure is danced with the step of the* THREE TIME WALTZ.)

Advance four, hands across, 4 bars.

Cross over with the opposite lady, hands across, 4 bars.

Ditto to places, 8 bars.

Half round (the four, in joining hands), 4 bars.

The gentlemen with the left hands take their partners' left hands, and cross over with them, 4 bars.

The gentlemen turn once round with the ladies, and without stopping, cross over to places, 8 bars.

Repeat the 1st figure (advance four, &c.), 16 bars.

Ladies' chaine, 4 bars.

The four retire backward to the corner of the figure, 4 bars.

The two ladies cross over, in the centre they give both hands across in turning once round, 4 bars.

They turn with opposite gentlemen, left hand, 4 bars.

Ditto to places, 16 bars.

N.B.—When this figure is danced by four ladies, the other two ladies begin the ladies' chain the second time.

LA TAGLIONI.

FIFTH FIGURE.

(*This figure is danced with the step of the Galop.*)

Advance four, the gentleman with his right hand holding the left hand of his partner, 2 bars.

Retire to side, with the opposite lady, 2 bars.

Advance four and retire, 4 bars.

Advance four, 2 bars.

Retire to the side with partners, 2 bars.

Right and left, to places, 4 bars.

The two couples galop to the right side, 2 bars.

Ladies' chain, 2 bars.

Repeat the galop and ladies' chain three times more to each side of the figure, 12 bars.

The two couples advance and retire to each angle, in all four times, 16 bars.

Half promenade in waltzing, 6 bars.

Right and left, to places, 6 bars.

March slowly forward and bow to each other, 7 bars.

LA BADENOWITCH.

OR, DANISH WALTZ.

(Explanation by M. Coulon.)

La Badenowitch, which in London is also called the Danish Waltz, is an old German dance, lately revived at Baden-Baden and in Paris by M. Perin, and is a kind of Cotillon. It is danced by an unlimited number of couples, provided only that they are of an even number, of 4, 8, 12, 16, or more. After the gentlemen have selected their partners, they place themselves to form a square as for a Quadrille, holding their ladies as in the Waltz.

FIRST FIGURE.

The four couples at the corners advance with four *assemblés*, well accentu-

ted, —the gentlemen with the left foot, the ladies with the right, and they retire to places with the eight steps of the Galop. Ditto forward and backward.

The four couples waltz sixteen bars, following each other, and finish at their places.

The whole of this figure is repeated by the next four couples on the right of those who have been dancing; and so on for all the others.

SECOND FIGURE.

The four couples at the corners advance with four *assemblés.*

Change corners with eight steps of Galop, but first turning half round in the centre of the room. Ditto to places.

The four couples waltz sixteen bars, finishing to places.

This figure, like the first, is to be repeated by the next four couples in rotation.

THIRD FIGURE.

The four couples advance and retire twice.

As in the first figure, the two opposite couples at the corners waltz eight bars in turning each other round in the centre of the room, and finish to places. The two other couples at the corners waltz eight bars likewise.

This figure, like the first and second, is to be repeated by the other four couples. A general waltz to finish, while the music performs the *Coda*.

N.B.--The first, second and third figures may be repeated *ad libitum*, or, if preferred, one or two figures may be selected. Any other figures can be added to those already given, but this is left to the decision of the leading couple.

LES VARIETÉS PARISIENNES.

(*By* THE SOCIETY OF PROFESSORS OF DANCING IN PARIS)

This Quadrille is danced by four couples. Each figure is to be repeated four times.

The leading couple is to be termed No. 1.
The couple opposite .....No. 2.
The couple on the right .....No. 3.
The couple on the left .....No. 4.

FIRST FIGURE.

L'INVITATION.

Waltz.

The first gentleman takes the left hand of his partner in his right; they advance to the couple on their right with four steps, terminated by a little bow (2 bars); they retire to their places with four steps, 2 bars. The same with the couple on the left, 4 bars.

Twice half right and left, 8 bars.

The four couples waltz round, 16 bars.

Second Figure.

L'ETOILE.

Polka.

The first gentleman and opposite lady advance and retire (4 bars); the gentleman must finish vis-á-vis his lady, and the opposite lady vis-à-vis her gentleman

Both couples chassez to their right (2 bars), and then with half turn by the left hand, each gentleman finds himself at the place of the lady, and each lady at the place of her partner, 2 bars.

The first gentleman and opposite lady repeat this figure, and finish at their own places, 8 bars.

The four couples turn with two steps of the Polka, and take the place of the couple on the right (2 bars), balancé with

one step advancing and one retiring (2 bars), and so one to places, 12 bars.

THIRD FIGURE.

LE PRISONNIER.

Waltz.

The first gentleman offers his hand to each lady successively to place her in a circle, first his left hand to the lady on the left, then his right to the opposite one, then again his left hand to the lady on the right, and his right hand to his own lady, and turning this last with the right hand he remains alone in the centre (8 bars); the four ladies joining hands perform a complete circle turning to the left (4 bars); each gentleman gives his right hand to his lady and leads her to her place, 4 bars.

The four couples, the gentlemen taking the left hand of the lady in their right, advance with four steps of the waltz while the ladies go back to form a square

back to back in the centre (4 bars), then waltz to places with four steps, 4 bars.

This must be done twice, 8 bars.

FOURTH FIGURE.

L'ALTERNANTE.

Polka Mazurka.

The first gentleman gives both hands to his partner and turning her once round brings her into the centre, 4 bars.

They then separate, and at the same moment the gentleman takes right hands across with the couple on his left, finishing in the centre opposite to his lady, and she turns hands across with the couple on her right, finishing at her place opposite to her partner, 4 bars.

They advance, 2 bars.

Chassé to the right, 2 bars.

Turn by the left hand to places, 4 bars.

First couple and opposite one cross over with three steps of the Polka Mazurka and one of the Polka, 4 bars.

The two side couples cross over in the same manner, 4 bars.

They re-commence this and finish at places, 8 bars.

Fifth Figure.

LA ROSACE.

Waltz.

The first gentleman and opposite lady advance and retire, 4 bars.

The gentleman bows to his lady, and the lady to her partner, and they fall back to form two parallel lines, 4 bars.

The eight advance and retire, 4 bars.

The four ladies advance and give right hands across, 2 bars.

The four gentlemen advance and give their left hands to their partners, 2 bars.

The gentlemen begin with the left foot, and do a balancé to their partner left and right, 2 bars.

Then with two waltz steps they advance to the next lady, 2 bars.

Then they begin again the balancé, and, changing ladies four times, finish at places with their partner. The ladies remain in the centre in doing the balancé, 12 bars.

Waltz round for all, 16 bars.

Bow to partner.

LA COQUETTE.

By A. PERRIN.

(*Explanation by* M. COULON.)

La Coquette is a circular dance.

The gentleman begins with his left foot, and the lady with the right.

The dance is composed of three sliding steps of the Galop sideways without turning, and the two last steps of the Polka (2 jetés) in turning half round.

This dance, like all circular ones, may be performed in turning either one way or the other.

GLADIATEUR.

Introduced in London by Madame LOUISE MICHAU.

(*Explained by* M. COULON.)

This quadrille is performed by four couples only.

The leading couple is designated No. 1.

Their vis-à-vis .. ..No. 2.

The couple on their right.....No. 3.

That on the left.....No. 4.

FIRST FIGURE.

The gentleman No. 1 holding the left hand of his lady with his right, advances six steps towards the couple vis-à-vis, and, placing his lady opposite him, they bow to each other, 4 bars.

Couple No. 2 cross over between them in holding hands, while the first couple take their place, in turning by the left hand. The two couples bow to partners 4 bars.

This is to be repeated by the second couple, 8 bars.

The first couple and their vis-à-vis cross over, the gentlemen giving their right hands to the opposite ladies, and turning with them; the gentlemen finish at the place of the opposite ladies, and the latter, facing each other, remain before the couples on their left, 4 bars.

The two gentlemen cross over while the two ladies are going to the right and to the left, 4 bars.

The two ladies, right hands across once round, 4 bars.

Left hand to partner, once round to places, 4 bars.

The four bow to each other, 4 bars.

This figure is to be done by the side couples, 32 bars.

SECOND FIGURE.

The ladies Nos. 1 and 2, right hands across, half round, 2 bars.

Curtsey to each other, 2 bars.

Left hand across, half round, remaining in the centre, 2 bars.

GLADIATEUR.

The two gentlemen advance to give their right hands to their partners, and hold them by the waist with the left hand, 2 bars.

The four march once round in that position, and finish to places, 8 bars.

The ladies Nos 1 and 2 advance and retire with the lady on their left, 4 bars.

The four ladies march once round in raising their arms, and put them on each other's shoulders, forming circle, 8 bars.

The four ladies finish opposite their partners, and turn round them, the gentlemen turn also, 2 bars.

All bow to each other, 2 bars.

The figure is to be repeated by the ladies Nos. 3 and 4, 32 bars.

THIRD FIGURE.

With the Polka step.

Couples Nos. 1 and 2 cross over with the couple on their right, and recross over to places, 8 bars.

Couples Nos. 1 and 2 cross over together in the centre, 4 bars.

The side couples cross over, 4 bars.

All this is to be repeated by couples Nos. 1 and 2, 16 bars.

The four gentlemen, holding their partners' left hands with their right, lead them to the centre, ladies joining right hands there, 2 bars.

The four gentlemen turn sharply to the left to change partners, 2 bars.

The gentlemen holding the ladies by the waist advance and retire, 2 bars.

Each couple turn once round in going backward, 2 bars.

This changing of ladies is to be repeated three times, 24 bars.

FOURTH FIGURE

Gentleman No. 1 and lady No. 2 advance, 2 bars.

The gentleman turns once round the lady while she retires a little backward, 2 bars.

The lady gives her left hand to the gentleman's right hand, and they advance, then they leave go of hands, and the lady No. 1 crosses over between them, and the two couples turn by the hand, 4 bars.

Ditto with partner to place, 8 bars.

All this is to be repeated by gentleman No. 3 and lady No. 4, 16 bars.

The four gentlemen turn once round at the corner by the right hand, with the ladies on their left, 4 bars.

Left hand to partner, once round, to places, 4 bars.

The four gentlemen hold their ladies' left hands with their left, and put their right hands round the ladies' waists, half promenade, 4 bars.

The gentlemen lead their ladies to the centre to place them back to back, 4 bars.

The four ladies hold each other's hands to form a circle, and turn once round to the left, 4 bars.

The four ladies turn once round with their partner and form a circle in holding hands, the gentlemen back to back, 4 bars.

The four couples advance and retire, 4 bars.

The four gentlemen, in holding partners by the waist, half promenade to places and bow, 4 bars.

All this figure is to be repeated by gentlemen Nos. 2 and 4, 64 bars.

FIFTH FIGURE.

The couples Nos. 1 and 2 advance with the couples on their right, 2 bars.

The four gentlemen turn with the opposite lady, and retire with her, holding hand, 2 bars.

Ditto to places, 4 bars.

Ditto with the couple on the left, 8 bars.

The gentlemen Nos. 1 and 2 hold their partners' left hand with their left, having their right hands resting on the ladies'

waists, and they turn them before them to form a circle in holding hands, the ladies being back to back, 4 bars.

They turn half round, ladies leading to the left, the two gentlemen finishing at each other's places, and the two ladies opposite the lady on their right, 4 bars.

The ladies turn once round by the right hand, 4 bars, and once round by the left hand with partner.

The gentlemen Nos. 1 and 2, in holding their ladies by their waist, bring them to places, 4 bars.

All this is to be repeated by the side couples, 32 bars.

(*Trio.*) The four gentlemen, holding their ladies' left hands with their left, turn once half round with them to places, themselves in the centre to give right hands to each other, 24 bars.

Balancé the four couples, 2 bars.

The four ladies take the places of the

gentlemen in the centre, 2 bars.

The four ladies turn once round by themselves, opposite their partners, 4 bars.

Ladies and gentlemen bow, 2 bars.

Ladies retire to places, all bow, 8 bars.

A quick galop to finish for all, 16 bars.

THE NORWEGIAN COUNTRY DANCE.*

DESCRIPTION OF THE FIGURES, BY M. COULON.

The Norwegian is a Country Dance: it is Danced by an unlimited number of persons. As in Sir Roger de Coverly, the gentlemen face the ladies, forming two lines.

First Figure.—The first gentleman at the top of the line gives his left hand to his partner (the lady opposite to him), who gives him her right hand; they galop

* Music to be had of Messrs Horwood & Crew.

down the centre of the lines, and they swing each other round by the right arm.

Second Figure.—The leading couple separate, and the gentleman goes to the last lady at the end of the line, whilst his partner goes to the last gentleman, and they each swing once round with them by the left arm; the leading couple meet again, and swing each other round by the right arm; then the gentleman goes to the next gentleman, whilst his lady goes to the next lady, and they swing once round by the left arm. (This is to be repeated alternately with each lady and gentleman till they arrive at the top again.)

Third Figure.—The gentleman gives his left hand, and the lady her right, to each other; the two lines of ladies and and gentlemen kneel down and clap their hands (one, two, three), in time with the music; whilst the leading couple go

round them, holding hands over their heads (the gentleman outside, and the lady inside.)

Fourth Figure.—When they arrive at the top of the lines, they give both hands to each other, and the two lines of ladies and gentlemen advance, join hands, and keep jumping, whilst the leading couple exécute LA POUSSETTE between each couple.

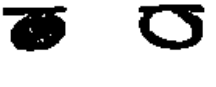
The whole of these four Figures are to be repeated in turn by each couple.

N.B.—The FOURTH FIGURE may be danced also by the two lines of ladies and gentlemen forming a Bower in holding each other's hands up, and the leading couple passing under.

DESCRIPTION AND CHOREGRAPHY

OF THE

MENUET DE LA COUR.*



1. One bar rest for the gentleman to take off his hat.

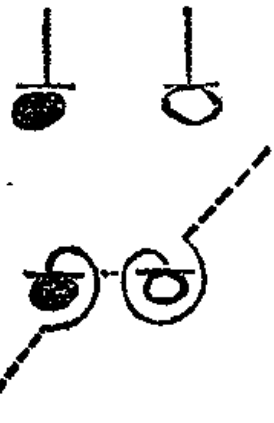
2. One bar to prepare, and two bars to perform the bow of the gentleman and the curtsey of the lady.

3. One waltz step in going forward, and in turning half round to face each other—one bar.

4. One bar while preparing for the bow and curtsey, and two bars while performing them.

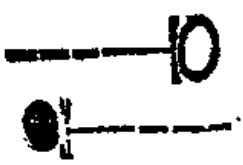
5. Return to places in giving hands with *Pas de Bourré* forward. *Coupé* backward, the gentleman brings the left foot behind, the lady the right foot forward —two bars. (After this the lady and gentleman always dance with the same foot.)

* Explanation of the signs:—Gentlemen Lady Give hands..... Figures —— ···



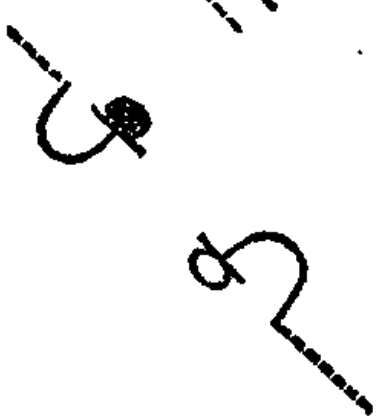
6. *Pas grave* forward in giving the hand—two bars.

7. *Coupé* forwards, *coupé* backwards in facing each other. *Jetté* to the right. *Pas de Bourré* behind and before. *Coupé* backwards and bring the left foot behind—four bars.



8. *Pas Grave* forwards, and *Pas de Menuet* forwards in turning—four bars.

9. Two *Pas de Menuet* to the right in passing before one another—four bars.

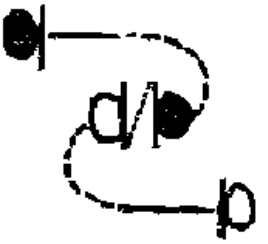


10. One waltz step. *Coupé* backwards—two bars. The gentleman resumes his hat.

11. *Pas de Bourré* forwards and *assemblé* before—two bars.

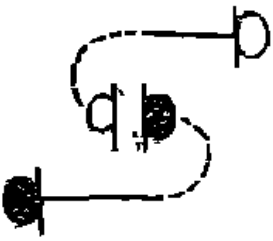
12. *Coupé* backwards, and two *battements*, repeating it four times in going backwards—four bars.

13. Bend and rise twice. *Sissonne* with the left foot. *Coupé* backwards and bring the right foot forwards—four bars.



14. *Pas Grave* (to present the right hand.) *Pas de Bourré* forwards. *Assemblé* before and place the right foot at the right—four bars.

15. Two waltz steps. *Pas de Bourré* forwards, *Coupé* backwards, and place the right foot behind—four bars.



16. *Pas Gravé* (to present the left hand). *Pas de Bourré* forwards, *Assemblé* before, and place the left foot to the left—four bars.

17. Two waltz steps *Pas de Bourré* forwards, *Coupé* backwards, and place the left foot behind—four bars.

18. *Coupé* forward, *Coupé* backward. *Pas de Bourré* forwards, *Assemblé soutenu*, left foot before—four bars.

19. Minuet step to the right—two bars.

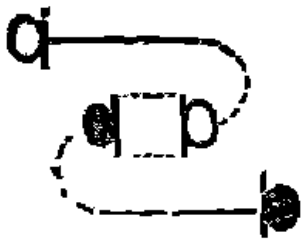
20. Minuet step to the left—two bars.

21. *Pas de Bourré* behind and before, one half round. *Pas de Bourré* behind and before, half a round. *Pas de Bourré* behind and before (done quickly). Rise and turn on the toes to bring the left foot forward, and change the feet—four bars.

22 *Coupé* forward, and *Assemblé* before, in bringing alternately one and the other shoulder forward Repeat this three times. Slide the left foot to the left. *Pas de Bourré* behind and before, finishing with the left toe pointed behind —four bars.

23. *Pirouette* on both feet fiuishing on the left foot. *Coupé* backward, and place the left foot behind—four bars.

24. *Pas Grave* (to présent both hands). *Pas de Bourré* forward. *Assemblé* before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right foot to the right for the lady—two bars.



25. *Coupé* forwards, *Coupé* backwards — two bars.

26. Give both hands to each other. *Pas de Bourré* before and behind. *Coupé* backwards and place the left foot behind for the gentleman, and the right foot before for the lady—two bars.

Repeat the figures 1, 2, 3, 4, 5 to conclude.

N.B.—There are five different *pas de Menuet* (or minuet steps). One to the right, two to the left, one forward; and one forward and turn round: all *pas de menuet* begin with the right foot, and occupy two bars; they are composed of one *demi-coupé* which occupies one bar, and one *pas de bourré*, which occupies the other bar.

M. COULON'S REMARKS

WRITTEN EXPRESSLY

AS A MEMENTO FOR THE BENEFIT OF HIS PUPILS.

The first rule in Dancing is to turn the feet out. But to be more exact I will say, that the first rule in Dancing relates to the position of the knees, for where these are well turned outwards, the feet will naturally, and of a consequence, assume a right direction. This rule cannot be too much enforced, for it is the one regarding which the most frequent failures occur among pupils, who, while they give all their attention to the placing of their feet, neglect that of the knees, and, consequently, render themselves liable to a common and a most injurious result, whereby the ankles become prominent and unsightly. It may be remarked, that when the knees are

bent, the toes should always be on a line with them.

The second important rule to be observed in Dancing is this: to make use of the knees as well as of the feet, and to dance on and with the toes. This gives spring and prevents stiffness.

POSITION OF THE BODY.

I. Rest more on your toes than on your heels.

II. Let the waist be kept in.

III. Let the shoulders be *in*, *down*, and slighty *forward*.

IV. In holding the dress let the arms be rounded, and act entirely free from the shoulders; the elbows being turned outwards.

V. Let the head be held rather backward, without stiffness, and not allowing the chin to project.

REMARKS ON THE IMPORTANCE OF PRACTICE.

It must not be forgotten that it is only practice which makes perfect, and that pupils who wish to improve must devote a certain portion of their time each day, between the lessons, and during the holidays, for the repetition of that which they have learnt with their master. If they wish to acquire grace and ease in their deportment, I should recommend the practice of the *Pole* exercises for a period of ten minutes together, and the Dancing exercises during another ten minutes. By the latter, I mean *changing of feet* (changement de pieds), first *slow*, afterwards *quick*. The *jetés* and the *bending* and *rising*, and finishing with a *change of feet*.

These exercises may be compared to those for the pianoforte called *scales*,

which bring improvement in proportion to the care and time devoted to them.

In concluding my remarks, I cannot do better than quote my father's favourite maxim, "*Donnez-vous leçon toute la journée*," which might be translated thus: "*Be teaching yourselves all the day long*;" and by this he meant that these same rules which I am now giving you, relative to your Dancing and your deportment, should never be forgotten. This maxim is indeed worthy to be applied not only to Dancing and deportment, but to all the other studies and actions of life. It was thus my revered father was accustomed to employ it to his pupils, his friends, and his relatives, saying to them, "In all you do, or are going to do—

"DONNEZ-VOUS LEÇON.

List of Exercises, with the Pole and without it, with the Dumb Bells, &c.

N.B.—The exercises that are not fully explained, will only be useful to those who have already learnt them with me. Music must be played during the practice of the following exercises (or movements.)

The time should be two or three, slow, moderate or quick, in accordance with the movement practised by the pupil.

EXERCISES WITH THE POLE.

The Pole is to be held with both hands.

First Movement.—Point the right toe behind, pass the left arm over the head, while you count three. Pass the right arm from behind over the head, also while you count three. The head must be held rather back, and the face turned towards the shoulder, first on one side, then on the other, in such a manner that

the eyes can follow the hand as it passes above and below the head. This is to be repeated, reversing the foot, and the direction of the head.

Second Movement.—The same movement to be done quickly while you count two.

Third Movement.—A long step forward with the right foot, pass the pole over the head behind, keeping the arms straight, and the head backward, and all this while you count *one*. Bring the pole to the front again, bend the knee forward, keeping the leg that is behind quite straight, and the same foot flat on the ground, and this while you count *two*; then bring the feet together and count *three*. The same exercise with the other foot forward.

Fourth Movement.—The arms extended over the head, bend the elbows quickly,

and bring the Pole forward to the chest. Extend the arms again in the former position. This is to be repeated several times.

Fifth Movement.—Ditto in passing the pole behind the head.

Sixth Movement.—With the pole over the head, point the right toe sideways, and bend the body to the right, keeping the arms straight over the head. The same to be repeated, bending towards the other side.

Seventh Movement.—With the pole on the ground, take a long step forward with the right foot; bend the body forward, and take up the pole to bring it to the knee, and raise the body in the time of *one*. Place the feet together, and bring the pole to the chest in the time of *two*, and raise the pole over the head in the time of *three*. Replace the pole on the floor, but do so in the same manner,

marking the three points—the chest, the knee, and the ground.

Eighth Movement.—The same movement continued several times without resting the pole o grothen und.

Ninth Movement.—With the pole on ground, place the heels together, and the arms straight over the head; and in this posture stoop, without bending the knees, take up the pole and raise it over the head, at the same time bending the body and the head backward. Replace the pole on the ground without bending the knees, and repeat this movement without it.

Tenth Movement.—Hold the pole with both hands, and put one knee on the grounnd. Raise the right arm behind the head and look at the right hand, the left arm being down. Then pass the pole over the head in bending the body towards the left, and bring the pole, while

the body is bent forward, as near as possible to the ground, and when rising bring the pole before you until the left arm is in the same position as the right was in the beginning of the movement.

Repeat the same with the left arm.

EXERCISES WITH TWO POLES.

First Movement.—Two poles are held by two pupils facing each other, the extreme end of each pole in the right and left hand of each pupil; and, in this position, with the right foot forward, they both, with the right hand, push backwards the left arm of the other, and then, in like manner, with the left hand, they push the right arms backwards.

Second Movement.—In the same position they push alternately both arms of each other backwards.

Third Movement.—Two pupils, holding two poles, and facing each other, waltz together, counting 1,2,3.

Fourth Movement.—In the same position bring the hands over the head and touch the hands without bending the arms: this is to be done slowly. Bring the arms down sharply.

Fifth Movement.—The same as above, but back to back and as far as possible from each other, and touching the backs of the hands.

EXERCISES OF THE ARMS.

First Movement.—Take hold of the waist with both hands, bend the knees, and rise without moving the body.

Second Movement.—The arms extended forward, one foot off the ground forward, bend, and rise with the other knee, balancing yourself forward.

Third Movement.—Hold the waist with both hands, take a long step in advance, bending the knee forward, and keep the knee that is behind quite straight, pressing the little toe on the ground. The body is to be kept quite erect, not bent forward.

Fourth Movement.—Place the heels together, extend the arms forward, and touch the palms of the hands; then swing the arms behind, and touch the backs of the hands, being careful not to turn them.

Fifth Movement.—Swing one arm round, keeping it near the body, first slowly, then quickly. Repeat with the other arm.

Sixth Movement.—The same repeated, with both arms together.

Seventh Movement.—Put the two hands on the hips, bend the knees as low as possible, and jump forward like a frog.

Eighth Movement.—Walk slowly round

the room with both arms extended over the head, rest after eight bars, then face the centre of the room, make a long step forward with the right foot, stoop down and touch this foot with both hands. Rise, place the right foot behind the left in raising the arms over the head. Repeat the same movement with the left foot, and walk again round the room.

Ninth Movement.—March slowly round the room forming two lines, right and left. When meeting at the top of the room, the gentleman presents his right hand to the lady who gives her left hand to him with a little bend (or curtsey) and they walk down the room together, separate, and walk again right and left. After a few rounds the lady in the like manner presents her right hand to the gentleman.

Tenth Movement.—March in the same way, only quickly.

Eleventh Movement.—Form two lines facing each other, one line advances and makes a curtsey to the other line, which answers to it. Turn half round to return to the first place as if in the act of quitting the room, and make another curtsey. The same for the other line.

EXERCISES WITH THE DUMB-BELLS.

First Exercise.—With the dumb-bells on the ground, take a long step forward with the right foot, and lift one dumb-bell with the left hand; pass it in a circle before the head and behind, replacing it on the ground. The body must follow the movement of the arms without stiffness. The same with the other foot.

Second Exercise.—The same movement with the two dumb-bells.

Third Exercise.—The dumb-bells in the hands, the heels together. Raise one dumb-bell to the shoulder, over the head, and down again, counting *three.* The same with the other dumb-bell.

Fourth Exercise.—The same movement with the two dumb-bells.

Fifth Exercise.—Swing the dumb-bells forwards and backwards, making them touch, and keeping the arms straight.

Sixth Exercise.—The dumb-bells in the hands. Take a long step forward, bring the dumb-bells to the chest, extend the arms forward, swing them behind, and then return the dumb-bells to their former position near the body. Repeat this movement with the other foot forward.

Seventh Exercise.—Swing one dumb-bell round and near the body.

Eighth Exercise.—The same movement with both dumb-bells together

Ninth Exercise.—Place the two dumb-bells between the feet. Take one in each hand, and swing the two above the head (keeping the hands together), and then down between the feet, and so on.

EXERCISES WITH TWO ELASTICS FIXED TO THE WALL.

First Exercise.—Take a long step forward, extend one arm forward carrying it round backward. Do this first with one arm and then with the other, and the same in changing feet.

Second Exercise.—To be repeated with both hands at once.

Third Exercise.—Hold the elastics with both hands, lie on your back, raise yourself up, and return several times.

WALKING, RUNNING, AND JUMPING EXERCISES.

First Exercise.—Walk, raising the knee, quicken the pace, and finish by running.

Second Exercise.—Place the hands on the two hips, slide the right foot forward and hop twice, counting one, two, three; then the left foot the same, and so on round the room.

Third Exercise.—Place eight poles on the floor, four by four. Each pupil, one after the other, raises one foot behind and with the other slowly jumps over each pole, bending the knee after each jump. This must be continued along one side of the room, and in returning on the other the foot must be changed.

Fourth Exercise.—Each pupil jumps over each pole with a jeté.

Fifth Exercise.—Run and jump over one pole, remembering to bend the knees afterwards.

Sixth Exercise.—Run and jump over two poles in the same manner.

CONCLUSION.

All these exercises are good, and perfectly free from any unbecoming or evil tendency; on the contrary, they are calculated to improve the figure, to develop the chest, to increase muscular strength, and to benefit the health. My youugest pupils may safely practise them without any hurtful result.